

T H E

S O N G S and D U E T T O,

I N T H E:

BLIND BEGGAR *of* Bethnal Green;

As perform'd by Mr. L O W E, and Mrs. C L I V E,
at the *Theatre-Royal*, in *Drury-Lane*.

W I T H T H E

Favourite S O N G S, Sung by Mr. L O W E,

I N

The M E R C H A N T of V E N I C E,

At the said T H E A T R E,

To which will be added,

A Collection of NEW SONGS and BALLADS,

The Words carefully selected from the Best Poets.

C O M P O S ' D B Y

T H O M A S A U G U S T I N E A R N E,

N. B. All the SONGS and BALLADS, which
are not in proper Keys for the *German Flute*, are trans-
pos'd, with the Bass to them, at the End of the Book.

L O N D O N :

Printed by *William Smith*, at the Musick Shop, in *Middle-Row*, near *Holborn-
Bars*; and sold by the Author, at his House, (No. 17.) in *Craven-Buildings*,
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GEORGE, R.



GEORGE the Second, by the Grace of God, King of Great-Britain, France and Ireland, Defender of the Faith, &c. To all to whom these Presents shall come, Greeting. Whereas *Thomas Augustine Arne*, of *Crown-Buildings*, near *Drury-Lane*, in our County of *Middlesex*, Gent. hath humbly represented unto Us, that he hath, with great Study, Labour and Expence, composed several Works, consisting of Vocal and Instrumental Musick, In order to be Printed and Publish'd; and hath therefore humbly besought Us to grant him Our Royal Privilege and Licence, for the sole Printing and Publishing thereof, for the Term of Fourteen Years: We being willing to give all due Encouragement to Works of this Nature, are graciously pleased to condescend to his Request: And We do therefore, by these Presents, so far as may be agreeable to the Statute in that Behalf made and provided, grant unto the said *Thomas Augustine Arne*, his Executors, Administrators and Assigns, our Licence for the sole Printing and Publishing the said Works, for the Term of Fourteen Years, to be computed from the Date hereof; strictly forbidding all our Subjects within our Kingdoms and Dominions, to Re-print or Abridge the same, either in the like, or any other Volume or Volumes whatsoever; or to import, buy, vend, utter, or distribute any Copies thereof, reprinted beyond the Seas, during the aforesaid Term of Fourteen Years, without the Consent or Approbation of the said *Thomas Augustine Arne*; his Heirs, Executors, and Assigns, as they will answer the contrary at their Perils. Whereof the Commissioners and other Officers of our Customs, the Master, Wardens and Company of Stationers are to take Notice, that due Obedience may be rendered to our Pleasure herein declared.

GIVEN at Our Court at *St. James's*, the Twenty-ninth Day of *January*, 1740-1; in the Fourteenth Year of our Reign.

By his Majesty's Command,

HOLLES NEWCASTLE.

Sung by M^{rs} Clive in the Blind Peggarr of Bethnall Green

Audante



Piano

The faithfull Stork behold, a dutious wing prepare, *f* 1st



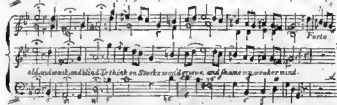
2nd

Sire grown weak and old, to feed with constant Cares, Should I my Father leave to grope



Forte

old and weak, and blind To think on Storks would grope, and shame my weaker mind.



Sung by M^r Lowe in the Blind Beggar of Bethnall Green

Andante 45:

Observe the

fragrant blushing Rose That in the humble vale it springs *Forza* *Piano*

It smells as

sweet as fair it blooms as in the Garden of a King *Forza*

Piano

So calm content as oft is found complete in the low Cot as in the lofty

seat as in the lofty seat *End with the first Symphony*

Pomposo

Fin.

Kind Darkness still attend me, It is my friend!

right and from such Scenes defends me as bright to fire the Light: No Villains quile de -

-ceives me, no gilded Pop offends, no mocking object grieves me, Kind Darkness be -

friends - Kind Darkness my friends.

Henceforth no ystest wallings
 I see, no Reason why
 Mankind to their own failings
 Are all as blind as I
 Who painted vice desires
 Is blind what e'er he thinks.
 Who Virtue not admires
 Is either blind or wants

Sung by M^{rs} Clive in the Blind Beggar of Bethnal Green

The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The tempo/mood is marked 'Pia' and 'Largo'. There are repeat signs with first and second endings indicated by '1st' and '2^d'.

The second system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The tempo/mood is marked 'Largo'. The lyrics 'true, thank my Father's Cries' are written below the bottom staff. There are repeat signs with first and second endings indicated by '1st' and '2^d'.

The third system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The tempo/mood is marked 'Largo'. The lyrics 'Behold me on my head' are written above the top staff. The lyrics 'true, thank my Father's Cries' are written below the bottom staff. The lyrics 'Drop from his dapted Eyes. Drop from his dapted Eyes. Drop' are written below the bottom staff. There are repeat signs with first and second endings indicated by '1st' and '2^d'.

Drop from his dear old Eyes Eyes Let this full night your soul possess, Let kind regret take

place, let kind regret take place and save my Father from distress, His Daughter from distress his Daugh

ter from distress O save his Daughter from distress

6 *Sung by M^{rs} Cleve in the Blind Beggar of Bethnal Green*

Andante

Fine

At Death alone the

Marriage Knot unties, to show that Lovers make, that Love is made left untill

For

sleep Deaths Image clost their Eyes, dissolves, dissolves, dissolves when they awake.

Fine

and that fond Love, that was to Day, their Theme, is thought to narrow but an Idle, Idle

Dream is thought to narrow, an Idle Idle Dream and that fond Love, that was to Day their

For

Theme is thought to narrow but an Idle Dream.

Duett Sung by M^r Loya and M^{rs} Clave in the Blind Beggar of Bethvall?

Green

Non troppo Allegro

The Man who in a Dungeon lies for Debt *gains not Life and Liberty* *Life*

Liberty is dear

The frigid Bird just scap'd the Follies net *It'll not flatter*

For Fla. For Fla. For Fla.
 more not flutters more bright day and Fear not flutters flutters not flut
 let's more not flutters flutters & flut - let's more bright day and
 For Fla. For Fla. For Fla.
 For Fla. For Fla. For Fla.
 Come my arms and on my Dress from

I all solemnly right solemnly solemnly solemnly by right

In this kind I know let me

For. Pia. For. Pia. For. Pia.

In this kind I know

let me live let me live in mutual play live and die In this kind I know

For. For. Pia.

let me live In mutual play live and

let me live In mutual play live and

For Pia.

In mutual pleasure live and dye

In mutual pleasure live and dye In this kind

For Pia.

In mutual pleasure live and dye

Heaven let me live In mutual pleasure live and dye

For.

For.

In mutual pleasure live and dye

In mutual pleasure live and dye

Sung by M^{rs} Cleve in the Blind Beggar of Bethnall Green II

Allegretto

The Day that a Bird pass'd at first through this day he stroke it
 he stroke it soft and in his Dream the little little Fairies by the little fairy line
 saw write the little let the fair ride low But as a grown man sing the
 Poet in a quiet time he hang it up in some cold cage he hang it up in some cold cage neglecte and on
 find he had and confind he hang it up in some cold cage neglecte and neglecte and confind
 End with a soft sigh

THE SERENADE
Sung by Mr Love in the Merchant of Venice

Amoroso

For

My Bliss too long

Bride denies, Apace the swift Summer flies, Nor yet the winter Blasts, Ifear, Nor

For

Storms, or Night shall keep me here.

What say for strength with Steel compare?
 Oh Love has Vottery stronger far;
 By Bolts of Steel are Limbs confin'd;
 But cruel Love includes the mind.

No longer than perplex thy Dream,
 When thoughts torment, the first are best
 'Tis mad to go, 'tis Death to stay;
 Away my Sighs flye away.

Love Relaps'd

13

Amoroso

Fin

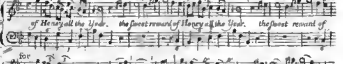
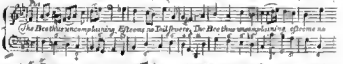
If all that I love is her Face, From looking I dare not refrain, In
 that her looks may turn, or absence may cure all my Pain. This said from her Chorus I re-
 turn, nor know I till then how I could what present my Postrum admind. In absence my
 Sym for

Rejoice, applaud.

Ah! why should I hope for relief,
 When all that I see is disdain;
 No Pity in her for my Grief,
 No merit in me to complain.

Nor yet will I Fortune upbraid,
 Tho' rob'd of my Freedom and ease,
 Still proud of the Choice I have made,
 Tho' hopeless I ever can please.

1st Sung by M^r Lowe in the Merchant of Venice



THE OWL. Written by Shakspeare in (*Lover's labour lost*) it is a description¹⁵
of WINTER as the Cuckow Song is of the SPRING

Poco Allegro

When Iicles
for the
long in the wall, and Dick the Shepherd blows his tail; and Ben bears Logs into the kiln
for the
Milk comes from home in Pail. When Crabs come hiving in the Band, then
in imitation of the Owl
Get Flute alone
Nightly sings the Staring Owl. the Nightly sings the Staring Owl Tu-whit, tu-whoo
tu-whoo. a merry merry note. a merry merry note While greasy Joan,
for
greasy Joan while greasy Joan doth keel the Pot.

When lead the wind doth blow,
And coughing drowns the Purfous snow,
And Birds sit Brooding in the Snow,
And Marian's Nose looks Red and Raw.

Then rosted Crabs hift in the Bowl,
And Nightly sings the Staring Owl.
Tu-whit-tu-whoo, a merry note
While greasy Joan doth keel the Pot.

POLLY WILLIS Set by particular desire

Andante

Attend ye Nymphs and tune full Swains who in perforce tell strains of

C/O - E sing or PHILLIS, or PHILLIS, of C/O - E sing or PHILLIS. The rule my

voice and mean my Vase, upbraid ye not whiff I - discharge, the Charms of POLLY

WILLIS POLLY WILLIS, the Charms of POLLY WILLIS. End with the Symphony

The' languid I, and poor in Thought,
 No Simile shall e'er be brought
 From Roses, Pinks and Lillies.
 None common Beauties they may hit,
 But sure no Simile can fit
 The Charms of POLLY WILLIS.

She's not as Venus on the Flood,
 Nor as the once on IRA stood,
 Nor mortal Amersillis;
 From all that's Beautious gay and fair,
 With pleasing Shape, and winning Air,
 And that is POLLY WILLIS.

Advice to Sylvia

47

*(Taken from Jafro's Amintas Translated from the Italian by
W^m Ayre Gent.*

Andantino *Fa* *Fa*

Sylvia, wilt thou wed thy Prime Stranger to the joys of Love? Thou hast Youth and

that's the Time Ev'ry Minute to improve, Round thee will thou never hear Little maids

Girls and Boys! Sweetly sounding in thy Ear Sweetly sounding in thy Ear. Infant

Faith, and Mothers Joys Sym for

Only view that little Dove
Softly Coving to its Mate,
As a further proof of Love,
See her for his Kisses wait.
Hark! that charming Nightingale,
As it flies from Spray to Spray,
Sweetly tunes an am'rous Tale,
I love, I love, it strives to say.

Could I to thy Soul reveal
But the least, the Thousandth Part
Of those Pleasures, Lovers feel
In a mutual Change of Heart,
Then repenting, wouldst thou say
Virgin Fears, from hence remove?
All the Time is thrown away.
That we cannot spend in Love.

THE GOLDEN AGE

Taken from Tasso's *Amintas* by W^m Ayre Gent.

S. Via pia con Voce

Allegro ma non troppo *Blest Age of Gold com*

pleas-ure, bliss, That thy Milk and Ho-nour should Post the Earth as yet at rest;

Dare unpleas-ure's tedious Load. Fully blest that all serene, Spring Eter-nal-

ly be-gan. Vails of dusky Gloom unshon. all was light and cheerfull sun,

all was light and cheerfull sun. Syn for

Then little Loves did Dancing go
Without a Torch, without a Bow
Round and through the Beds of Flowers,
Round the Limpid springs and Herbs;
Nymphs and Shepherds mix'd in Play.
Whisper soft and Gesture gay,
Whispers that forever a Kiss
Receiv'd with warmth, and paid with Bliss.

Honour, thou hast stop'd the spring
Whence those pleasures once did flow,
Heat and Thirst tho' Lovers bring,
Mock'd and wastelov'd they go;
Thus to Eyes first taught't the art
To restrain their Lovely Rays,
To seize and pain the Heart,
And turn aside from welcome Gaze.

Hair that loosely to the wind
Wantonly did flow and play,
Down and Plaited now we find
Neither natural nor gay.
Honour, to th' Ambitious go,
Mix thy Troubles with their sleep,
Us neglect; for, thou art low
Ancient. Freedom let us keep.

An Answer to CLOE Jealous Taken from Prior's Poems

Not too fall Dear

Cloe how Blebber'd is that pretty Face! Thy Chest all on Fire and thy Hair all un-

- cur'd Pr'ythee quit this Caprice: And (as old Falstaff says) Let us e'ey tell a

little like Folke of this world How easie thou profane thou hast leave to destroy

Beauties, which Vagrus but lent, in thy keeping! Thog' looks were designd to in-

- spire Love and Joy More arid nary Eyes may serve People for weeping

- sym turt'

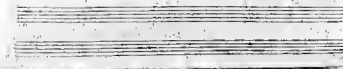
<p>To be vex'd at a Trifle or two that I writ, Your Judgment at once, and my Pardon you write: You tell's that for Fault which will scarce be pardoned: Old's Life must one owe to the Truth of a Song. The God of us Verse must not now Child the SUN How after his Voyages He sets up his Rest: If at Morning e'er Earth tis his Fancy to run: At Night he reclines on his Thetis's Breast.</p>	<p>So when I am weary'd with wondering all Day To thee my Delight in the Evening I come! No matter what Beauties I saw in my way: They were but my Fills but thou art my Home. Then finish Dear Cloe this Pastoral War; And let us like Horace and Lydia agree: For thou art a Girl as much brighter than He, As He was a Poet sublimer than Me.</p>
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20 THE LOVELY ROSE Taken from Waller's Pueris

Amoreto

Vin. sia. con Voce

Go *Lovely Rose* Tell her that wastes her Time and me That now she
knows when I re-semble her to thee How sweet and fair how sweet and
fair she seems to be *fatto* Tell tell her that
young and *shuns* and *shuns* to have her Graces spy'd that had'st thou
spring in *Deserts* in *Deserts* where no men abide *slow* Thou might have seen
unmended *uncommon* dy'd dy'd *uncommon* *del* dy'd *del* *syn*
Small *Small* is the worth of Beauty from the



Translated from the Thyrsis of Metastasio, by Wm Ayre Gent

Allegro non troppo

S. Vin. pia con Voce

Thanks Nyls to Tricks and Deceit my Heart has recover'd its Ease The Goddess has but

open thy Chest and thou lost the Power to please No more in Confusion I'm left Nor

flutters my Heart at thy Sight Nor flutters my Heart at thy Sight With my Rival I

talk to thy cast Regardless of Pain or delight or delight, Regardless of Pain or du

light. forte

The Battle thus happily o'er,
 The Warrior it's Heat may relate,
 By his Wounds shew the Anguish he bore,
 And prove that his Danger was great.
 So Slaves express exquisite Joy
 When free from Hard Labour and Pain,
 When free from Hard Labour and Pain,
 And with Rapture relate the Employ
 That broke the detestable Chain.

The Employ
 That broke the detestable Chain.

An Inconstant for ever I leave,
 Thou lovest a Heart too sincere,
 And perchance untimely shalt grieve,
 At the Loss of a Comfort so dear.
 Then Nyls shalt never find one
 So faithful as I and so kind,
 So faithful as I and so kind,
 But a Women's Inconstancy proves
 With Ease any Mortal may find.

May find
 With Ease any Mortal may find.

The darkness still attends me *for the German Flute*

23

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4

Sym

Pompolo

Musical score for 'The darkness still attends me'. The score is written for a German Flute and Pompolo. It consists of six systems of music. The first system is marked 'Sym' and 'Pompolo'. The second system is marked '18:'. The third system is marked '18:'. The fourth system is marked '18:'. The fifth system is marked '18:'. The sixth system is marked 'Sym'.

Behold me on my bended knee

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4

Largo

Song

Musical score for 'Behold me on my bended knee'. The score is written for a German Flute and Pompolo. It consists of six systems of music. The first system is marked 'Largo' and 'Song'. The second system is marked '18:'. The third system is marked '18:'. The fourth system is marked '18:'. The fifth system is marked '18:'. The sixth system is marked 'Sym'.

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At Death alone

Andante

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Song

Sym.

Song

151

Sym.

The Man who in a Dungeon

Didit
for two
Ger. Flutes
and a
D.C.
Page 5

Non troppo Allegro

151

Sym.

Son.

Son.

Son.

Son.

Son.

Son.

Son.

Son.

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The Rose Tree

Sym. Song Sym

Song

Sym

Song Sym Song

Sym

The Boy thus

Sym

Affetto

Page
11

Musical score for 'The Boy thus'. The score is written for piano and voice. It consists of eight systems of music. The first system is labeled 'Sym' and 'Affetto'. The second system is labeled 'Song'. The third system is labeled 'Sym' and 'Song'. The fourth system is labeled 'Sym' and 'Song'. The fifth system is labeled 'Sym' and 'Song'. The sixth system is labeled 'Sym' and 'Song'. The seventh system is labeled 'Sym' and 'Song'. The eighth system is labeled 'Sym' and 'Song'. The score is written in 2/4 time and features a variety of musical notations, including treble and bass clefs, notes, rests, and dynamic markings.

My Bliss too long

Sym

Amoroso

Song

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12

Musical score for 'My Bliss too long'. The score is written for piano and voice. It consists of two systems of music. The first system is labeled 'Sym' and 'Amoroso'. The second system is labeled 'Song'. The score is written in 2/4 time and features a variety of musical notations, including treble and bass clefs, notes, rests, and dynamic markings.



To keep my gentle Jolly

Fig. 14



Andante



When I Pickles

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Poco Allegro

Song

Song

Song

Song

Song

Song

Song

Song

Song

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Song

Subiawalt thou

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Ani-lento

Ani-lento

Ani-lento

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